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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Imaging Arts And Sciences
In Candidacy for the Degree of
MASTER OF FINE ARTS

The Dance is in The Dancer as The Dancer is in The Dance

by

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Date: February 12, 1996

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INTRODUCTION

In my former experience as an applied art designer and instructor in that field, I focused on the functionality of hand crafted objects more than their artistic appearance. Most of my design work was serial production of printed fabric and functional ceramics. As an instructor, I taught formal classes at Panamanian Institutions and assisted a number of local associations in Panama. At the Universidad de Panama, I primarily taught fabric surface design and foundations design . I also taught ceramics to groups of children and adults at Centro de Arte y Cultura. I supervised quality production for the Kuna Women, a Panamanian native association, which produces molas and wearables for exportation.

Working with a very diverse group of people and disciplines stimulated me to be more appreciative of the artistic side of crafts. The student's academic solution to projects in my classes, the particular sense of color and designing of the Kuna women, and the spontaneous solution of the children's work all fascinated me. Each of these artistic manifestations has its particular beauty and rich expression. I liked seeing

different group approaches and results to similar subject and materials. I especially enjoyed recognizing individual artistic impression in their work.

Helping groups with their technical inquiries and assisting them in solving their design problems increased my interest in learning different artistic processes and producing work that was both functional and artistic. I began showing them other printing processes such as wood cut, etching, and fabric applique. Based upon these new processes I created a series of greeting cards and various wearables. My greeting cards used native imagery printed by the wood cut process. The wearables were mainly shirts and dresses, which presented two different kinds of decoration. One series of the printed decoration was based on imagery of pre-Columbian motifs from Panama's Cocle culture.¹ The other series of decoration was based upon organic forms created by the applique technique.

What started as a simple exploration toward the artistic side of crafts in Panama, became a major concern in my own work at R.I.T. During my first year in the M.F.A. textile program, I explored different techniques in textiles, metals, and sculpture. I made several pieces representative of each discipline, among them: rugs, wearables, jewelry, copper sculptures and ceramic sculpture. This production satisfied my curiosity and interest in making functional artistic crafts, but at the same time it provided a new direction for my work. I now wanted more deeply to explore the

¹Samuel Kirkland Lothrop, *Pre-Columbian Designs from Panama: 591 Illustrations of Cocle Pottery*, New York: Docke Publications, 1976.

artistic expression in my craft work. The following sections on this documentation describes the processes I incorporated in order to achieved these goals.

THESIS PLANNING

In my former experience as an applied art designer I established design parameters that solved specific needs. Through this working method my functional objects were successful. I established all parameters for my work, but my clients also provided personal preferences for specific works. At R.I.T., functionality was not my primary design focus and for this reason my first attempt at planning my thesis was a little confusing. There were many aspects that I wanted to include in my thesis, but the time frame limited extensive research. I proceeded to create a list of objectives and after careful consideration, many were eliminated. The final list was narrowed to the following four:

1- To develop a body of work essentially artistically oriented. The artistic orientation did not eliminate the functional factor completely, but this time it was not related to a physical need; instead it became more psychological. This need was expressing feelings, attitudes, and a mental state in a visual artistic way.

2- To explore materials and techniques which would be easy to reproduce in an art institution in Panama. Materials and experimentation would include known materials complemented with new materials that I had have not explored before. The same principle would be applied to the exploration of other techniques

3- To develop a life size, three-dimensional body of work reflecting a personal

point of view. The final body of work would emerge from a theoretical statement set within a concept, and supported by contemporary visual arts which would present several choices.

4- To present sketches and/or other graphic media which would complement the final documentation of this thesis.

DEFINING THE CONCEPT

Defining the concept was one of my first activities in this thesis. A defined concept is a very important step in any design process, functional or artistic work. Besides framing the art work into a current thought, a defined concept offers a greater route to develop the physic aspect of the object. The concept's subject may vary as it could be related to nature, man made objects, representation of a real situation or an imaginary one. There is no limit to choices of concepts and its subjects.

For this thesis, I chose to work with the concept of nonliteral dance. The nonliteral dance as I understand it, is an art that involves movement and motion. It relies almost exclusively upon these two vehicles for communication. Movement in this case refers to body gesture and motion refers to sequential translation of gestures. As a nonverbal medium, the nonliteral dance concerns itself not with thoughts or ideas but with feelings, attitudes, relationships, images and forms that can be communicated directly through the senses. Nonliteral dance is also abstract. It is removed from

daily experiences and not immediately understandable.² The overall abstract character of this concept strongly caught my attention because an abstract concept is always a good field for a wide range of design possibilities.

I also chose to work with the nonliteral concept because it is related to a personal experience. Working a concept with this characteristic would allow me a better interpretation of the subject. I can say that I like dance in general; however, it was classical dance that captivated me when I was a small child. I did not have the chance to practice it, but I delighted in watching special local presentations and televised presentations. Later it was nonliteral dance which captured my sympathy. Just four years ago, I had the opportunity to take classes and participated in "Danza Una" a dance troupe based at the Universidad de Panama. For two years I participated in intensive dance training and several performances. I enjoyed the training and performances very much, especially the mysticism and magic that dance created on a stage. In some way, I wanted this experience to be reflected in my art work.

²Margery J. Turner, *New Dance: Approaches to Nonliteral Choreography*, Pittsburgh: University of Pittsburgh Press, 1971.

ESTABLISHING THE THEORETICAL STATEMENT

Developing my theoretical statement was an interesting process. Thinking about how to address the nonliteral dance concept and how to establish my particular point of view became an evolving process. At first, I considered dividing attributes and elements mentioned in the nonliteral dance definition and then developing on these three different verbal statements which supported my art works. One of the statements I wanted to talk about was the movement and motion in dance, a second statement might treat feelings and attitudes in dance, and in the last was a verbal statement I would talk about relationships, images and forms in dance. Based upon this thought I then developed a preliminary body of work.

Later, I decided to focus my theoretical view point just on relationships and images in dance and present several visual statements that involved these elements. I realized that in this way, I could achieve a stronger and more cohesive body of works. In order to make my view point more specific, I thought of a particular situation where these visuals occurred. I thought of the relationship of dance-dancer on stage. In my dancer experience I found this relation one of the more interesting aspects of dance.

"The Dance is in The Dancer as The Dancer is in The Dance." This was the particular view point I developed as a theoretical statement to support my art work. It refers to the intangibility of the dance-dancer relationship during a performance. In

other words, my thesis refers to what is seen and what is not seen during a dance performance. For example, in watching dance, viewers see clearly what is before them; people moving and twisting their bodies, jumping and running on stage. What the audience can not see is the underlying forces of the dance. These underlying forces formed by positive energy allow the actual dance to exist. They are invisibles, yet every dancer feels their powers and responds to them. These responses are what create the illusion of dance that the audience sees. The dance-dancer interaction is constant on stage. This perceptive phenomenon recreates every movement and every pause.

Forms in my final body of works are visual representation of my theoretical statement. They captured the dance-dancer relationship and a experience lived. The sculptures I created featured the following aspects of this mentioned relationship during a performance in which I participated :

INNER DANCE

Slow music was playing while a dancer was moving to its rhythm. I was posing and waiting for my turn to dance. I appeared to be resting, quiet, motionless. My motionless state, however was deceptive. The dance had not stopped within me. The same interacting forces, by which the moving dancer seemed to be lifted, driven, drawn, attenuate, centered and single in her motion were in my pose. Those

mysterious forces physical and emotional, along with the music, kept moving inside of me. In a short time I experience a wonderful metamorphosis. I visualized myself changing from my human form to a different one. My inner power, my feelings, my thoughts and the music melted together. I became in essence, *dance* while I was in pose...

DANCE ILLUSION

1, #2

As rhythm was repeated in music, my metamorphic illusion occurred again and again. In every new cycle a different form emerged. These forms were no longer me. They were dance in its most pure state...

SYNCHRONY

The music continue playing. The moving dance approached me. With a gesture she invited me to abandon my apparent state of tranquillity. I started moving slowly and then we were both a synchronized unity...

DIALOGUE

A silent dialogue was established among us all. We were spirit in motion recreating an illusion. The dialogue of the dance and the dancer became one magical fusion.

EXPLORATION

In previous " Thesis Planning and Developing the Theoretical statement", I established some of the parameters to follow in this thesis, but the materials I wanted to use were not yet clear in my mind. I began work on experiments and techniques that would explore and then determine this materials. I experimented with different materials such as coconut fiber, wool, burlap, acrylic fabric paintings, polyester resin, clay, hardware cloth and chicken wire for structure (figs. 1 and 2, p.11). I also explored techniques like felting, light, metal hand-built structures, and Raku firing. I wanted to become familiar with these media and techniques before starting my artistic objects. There were critical factors that I needed to consider because some of the techniques I was applying were new to my me. It took me six weeks finishing my first series of test and samples. My experimentation and research throughout my



1. Materials and Tools



2. Materials and Tools

thesis. See page 35.

Raku firing and light metal building structures were techniques that I was not familiar with, prior to my thesis work. Even with techniques that I already had worked with, I realized that would face new challenges because of the size I planned for my work. In felting for example, the size of a felted piece is altered during the process of compacting fibers together. To interlock the fibers, it is necessary to soak them with hot soapy water and then press them together. After repeating this activity several times, the fibers are then rinsed in cold water. This process causes the fibers and the felt piece to shrink. I ran a series of tests to determine shrinkage rates for various fibers and I found there was an approximate 10-15 percent rate for shrinkage. I then calculated this particular shrinkage percentages to produce my project's dimensions.

Raku firing presented me with other challenges. Due to the limited size of the Raku kiln, my projects were designed in sections that could fit into the kiln's firing chamber and the reduction chamber. From a variety of glazes I chose those that had an iridescent finish, rather than glazes that were opaque. To join the clay sections after Raku firing, I used a strong epoxy adhesive, PC-7 on joining surfaces.

To produce life size fiber pieces, I chose a light metal structure. The textile fibers that I selected needed some treatment and support in order for them to support a three-dimensional form. My major concern with using light metal structure was how to create an irregular volumetric form with different metal screens effectively. Chicken wire was easy to manipulate, but it did not hold its shape as well as hardware

cloth could. A tall chicken wire structure would need extra support and an elaborate construction process. On the other hand, hardware cloth structure would not allow for detailed forms. From my structure testing I found that the best solution would be to combine both chicken wire and hardware screening, join them with steel wire, and then pour some cement inside the structure. This would stabilize the form.

During this early exploration I also researched other media. Some of my tests investigated color and others surface treatment. I experimented with color, on dyed felted pieces (fig. 3, p. 14). I also used color and surface treatment on a series of small three dimensional samples that were created from coconut fiber and burlap. In addition, I experimented with a variety of surface treatment on clay. These tests were made so that I could produce similarities in the appearance of my projects, different media.

Matching the smoked- iridescent appearance of Raku fired pieces was the objective for the color experiments in this thesis. I started the color testing with felted samples. These samples were approximately 6 inches wide and 12 inches long. The colors I used to dye the wool roving were done in a the range of earth tones, cool and warm colors. For my felted samples, small areas of different colors formed various patterns over an earth tone background. Following the previously described process, I then painted my three dimensional samples made out of burlap and coconut fiber. However, the background for this series of samples was a layer of black sprayed paint and acrylic paints which were used for the patterns. I found that most of the colors were successful, but some samples were not useable.



3. Color Tests
Felted wool Roving

Surface treatment tests were based on how to create a common pattern to decorate my projects and find a permanent surface finish for them. Beginning with the pattern, I first made a series of samples by pressing pieces of rope into wet clay. The second group of samples were created by carving into leather hard clay. The last set of pattern samples were created by painting on burlap and coconut fiber. The patterns were lineal in appearance.

I made additional samples by applying resin, gesso, and polyurethane to various surfaces fiber for surface finishes and I determined that the samples covered with polyurethane were the best. The samples treated with gesso showed that they could be used as a painting base for other surface treatments, but for my projects the gesso was not appropriate for a final finish. After creating the resin samples I decided not to use resin for finishing because of its toxicity.

DESIGNING A BODY OF WORK

Working on my visual statements was as interesting as the creation of the theoretical statement. I needed the visual references from dance and contemporary fiber art to develop my own forms. As previously stated in my, "Developing the Theoretical Statement", I redefined the selected information in order to create three-dimensional forms that complemented my theoretical statement or particular point of view.

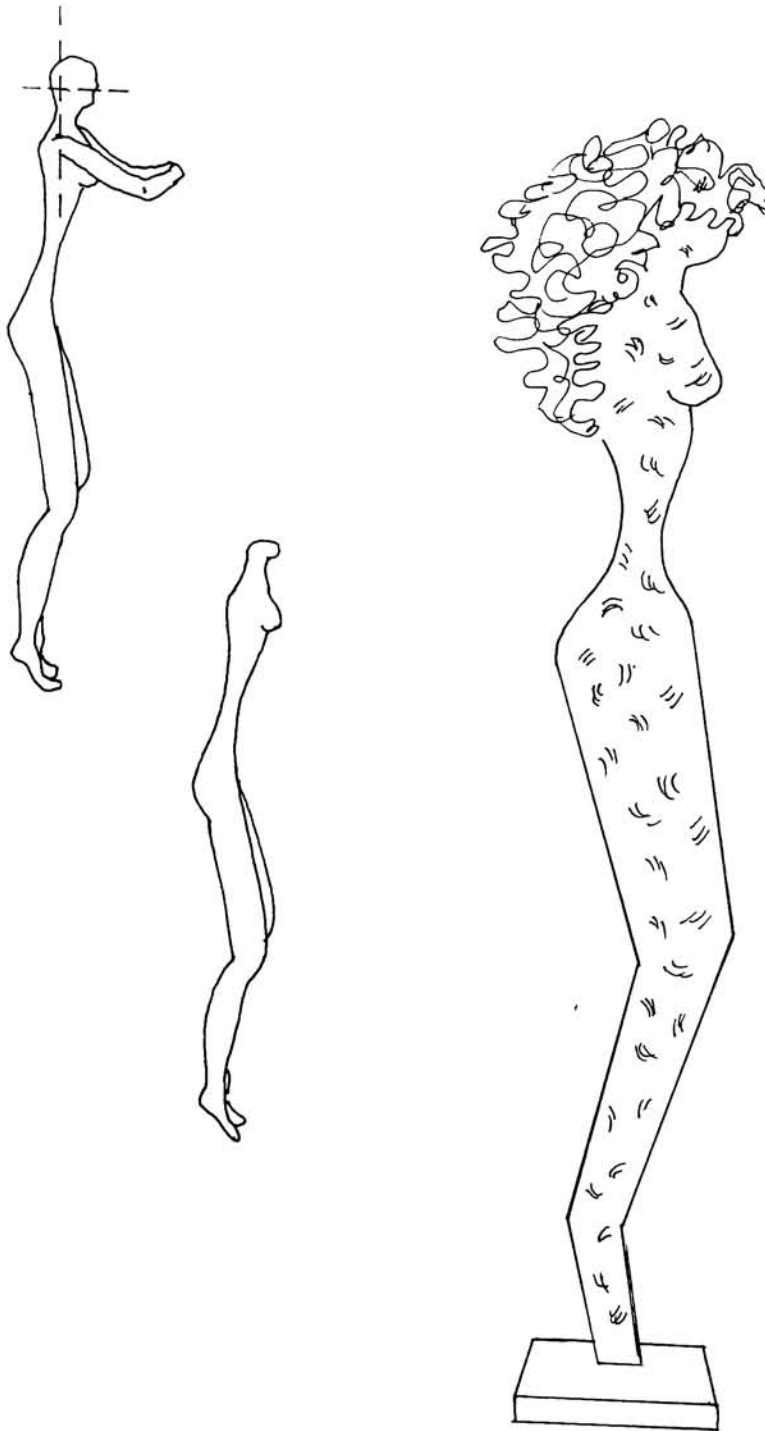
I started designing my forms by analyzing dance imagery. For my analysis I selected a quantity of photographs from books like *The Black Tradition in American Dance* and *Roots and Rhythm*. These particular photographs showed dance troupes, couples or a single dancer on stage. I analyzed the dancer's body expressions and anatomy. The basic principle of my analysis was to simplify and transform the human figure into an abstract figure. Based on this abstraction, I developed a series of drawings and paintings (fig. 4, p. 17). From my drawings and paintings, I eliminated some body features and exaggerated others. For example, I eliminated the facial features and later in the process I simplified the dancers figures even more. With the elimination of arms and part of the head I was able to transform the figure to a simplified figure as shown in fig. 5, p. 18. Making other changes to the human figure, I achieved geometric shapes as shown in fig. 8, p. 21.

In the second step of my designing process, I examined contemporary fiber art books. I searched for visual textile references that were sculptural. Influential examples were found in *Textiles Sculptures*, *The Art Fabric: Mainstreamed*, *Lausanne Biennale de la Tapicerie*, and *Fiber Art (Japan and U.S.A.)*. I studied the aesthetic characteristics evident in contemporary fiber art and incorporated a personal direction in my own designs. Art works like "An Air Send from Switzerland" by Sachico Morino from Japan gave me the idea of developing my art pieces as simple, but a strong composition with light weight structures.³ Others works, like "Bathers" by

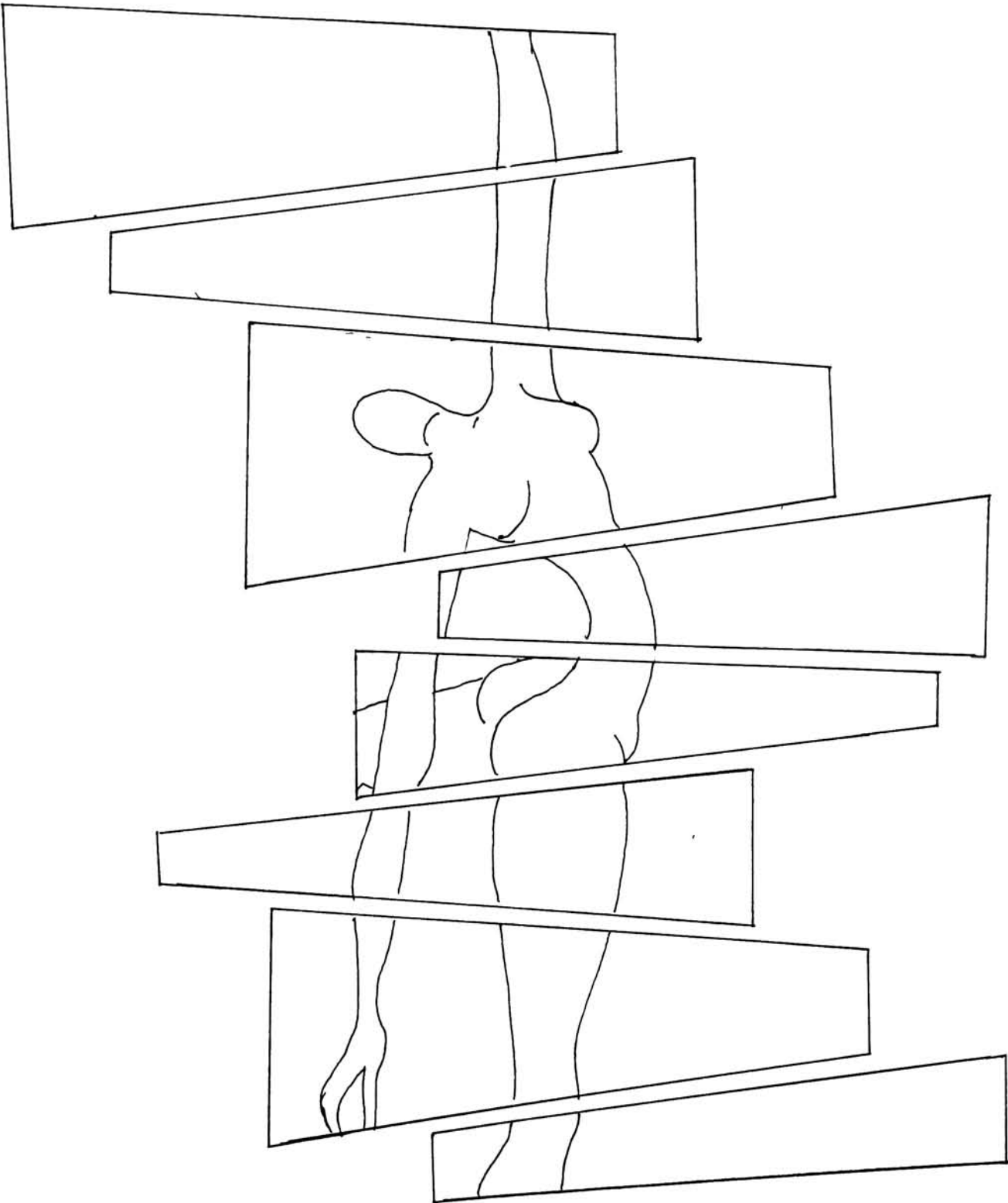
³Mildred Constantine, *The Art Fabric: Mainstream*, New York: Van Nostrand Reinhold, 1981, p. 149.



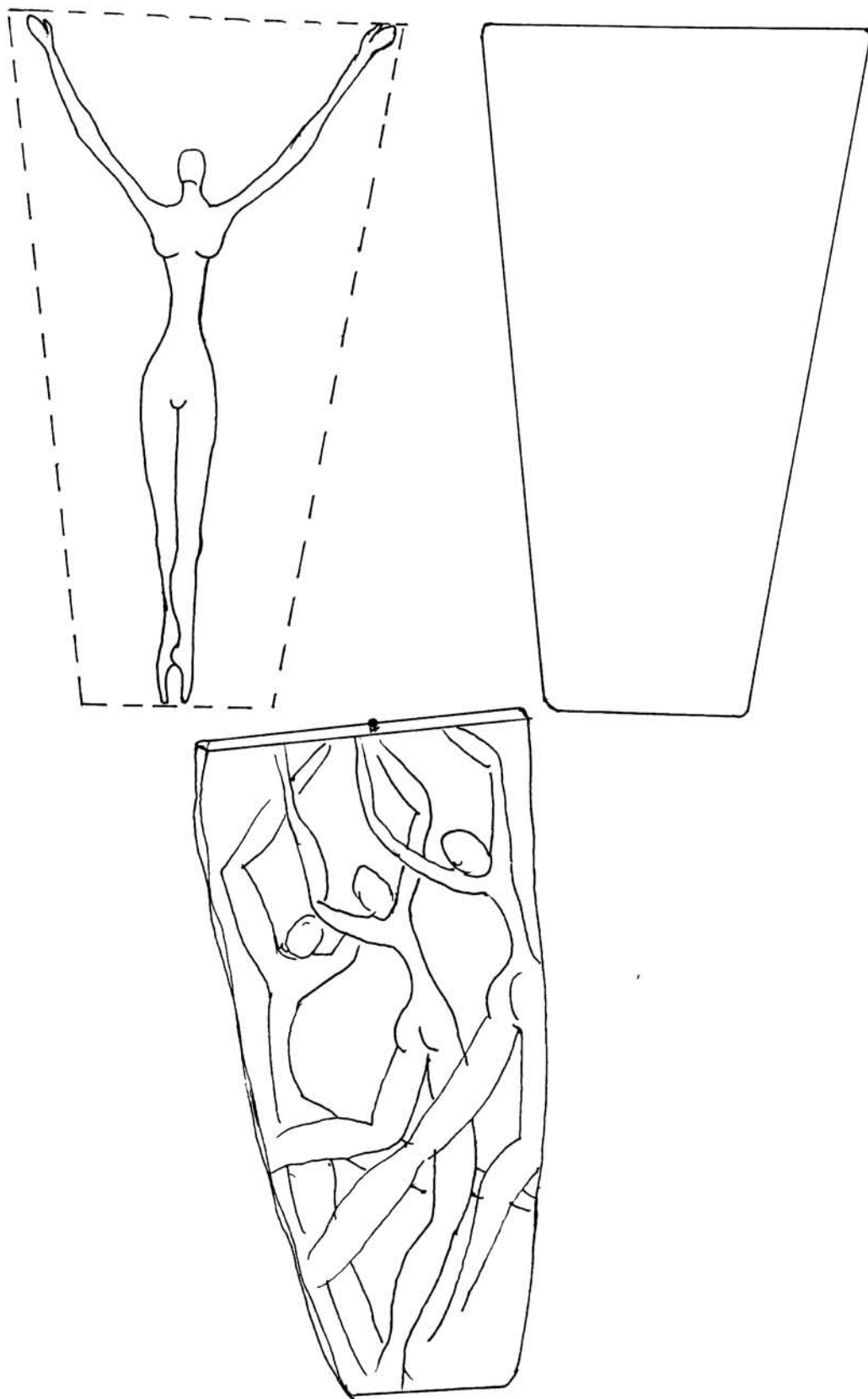
4. Drawings and Paintings
Soft Pastels, Oil pastels, Pencil, Oil paints



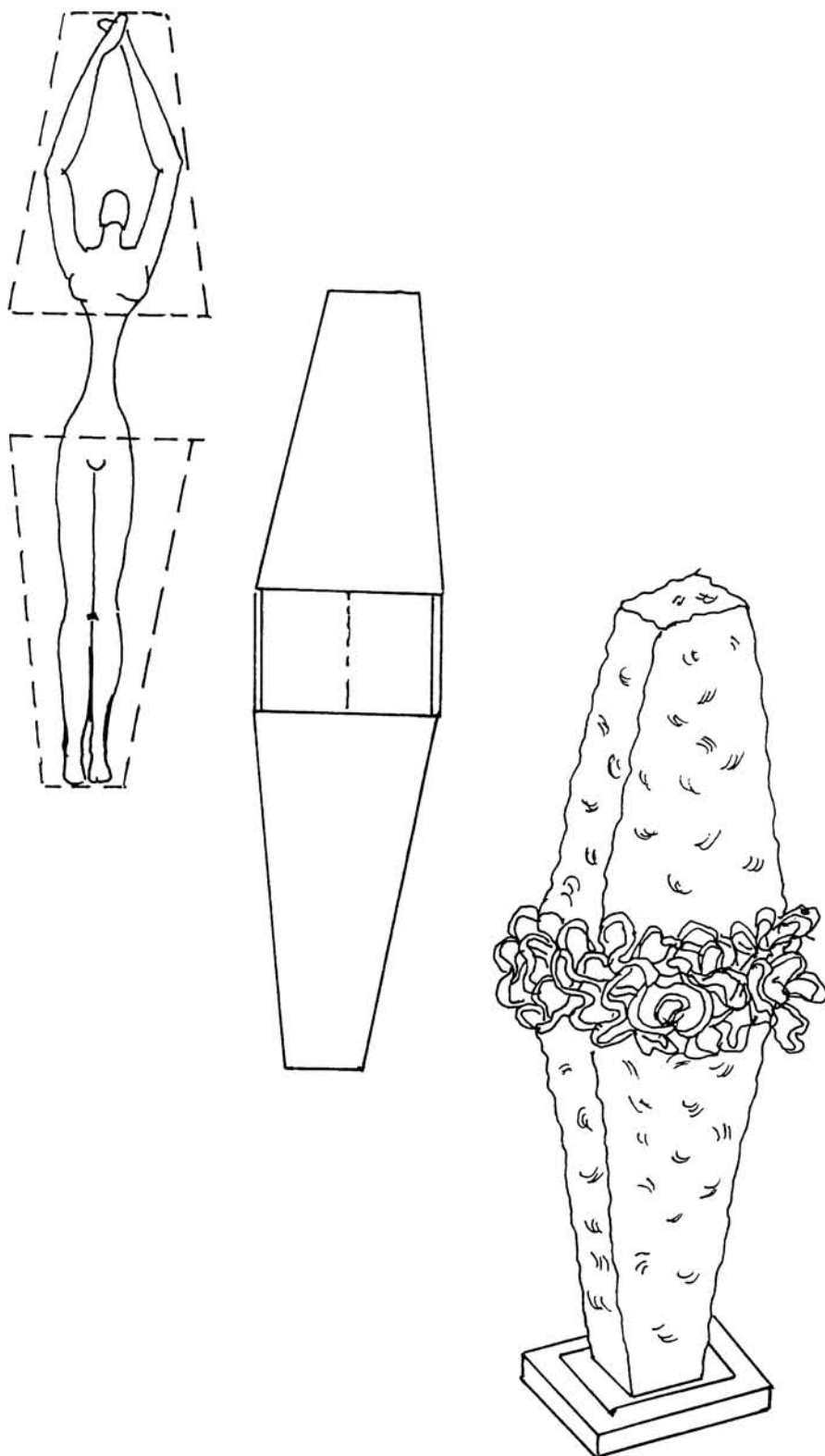
5. Sketch A



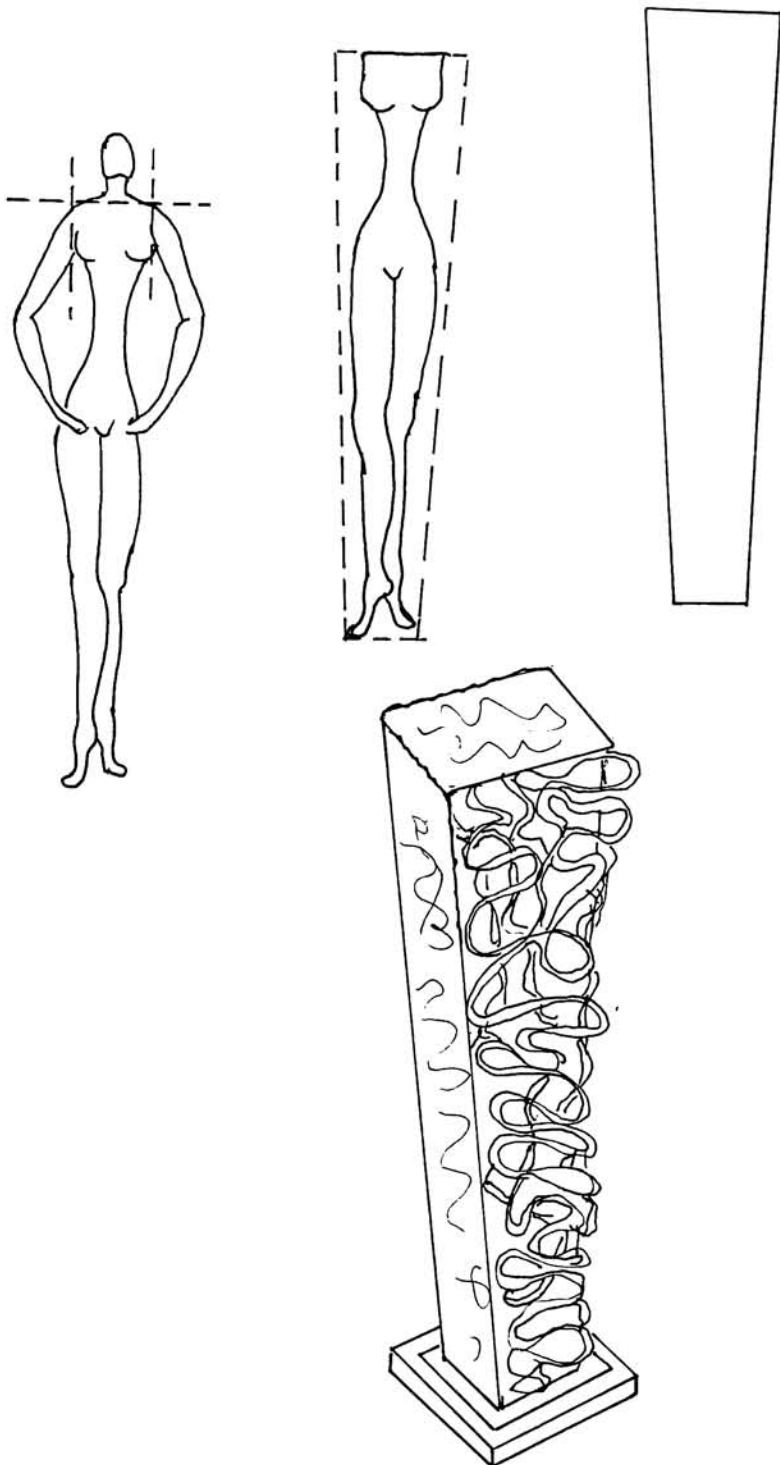
6. Sketch B



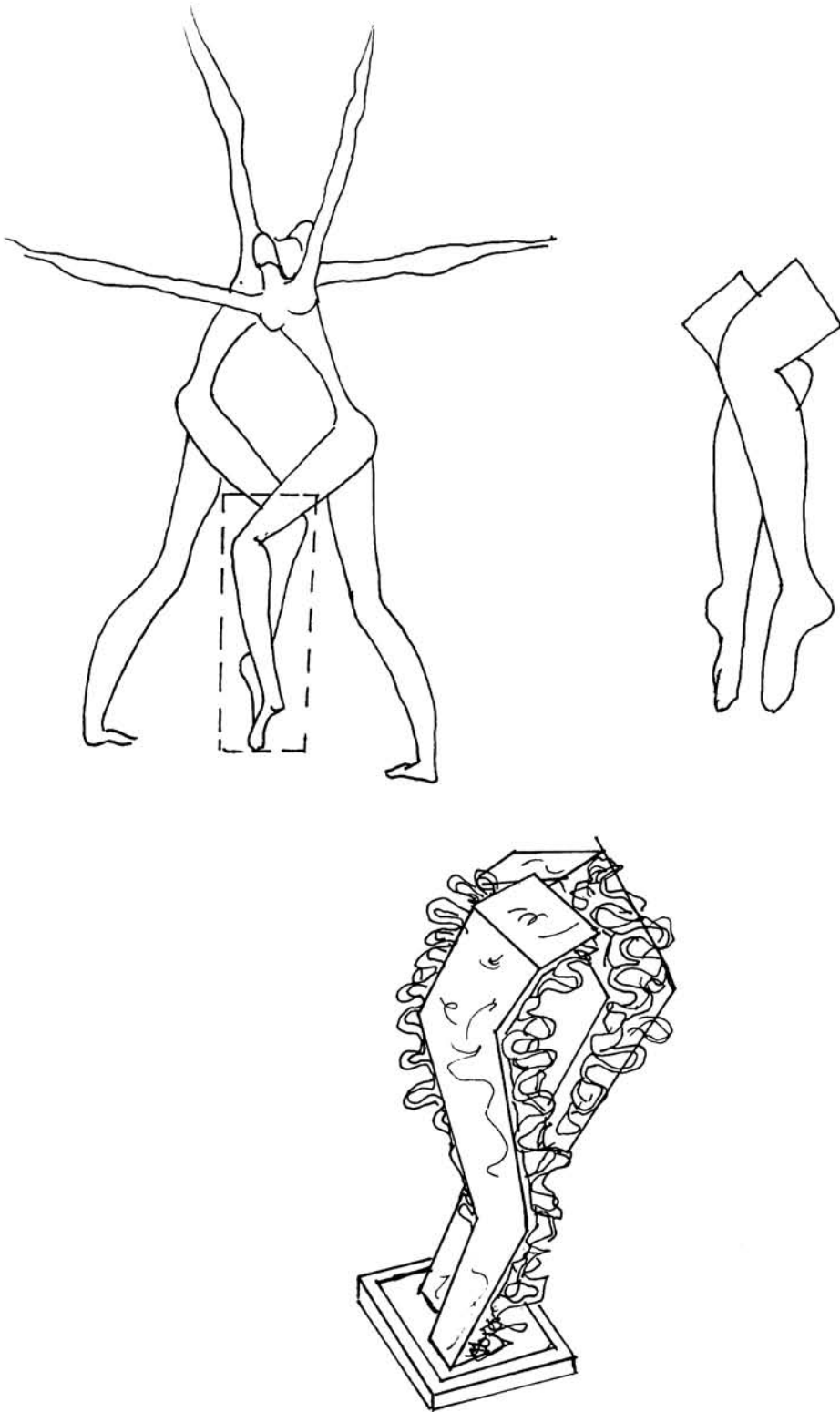
7. Sketch C



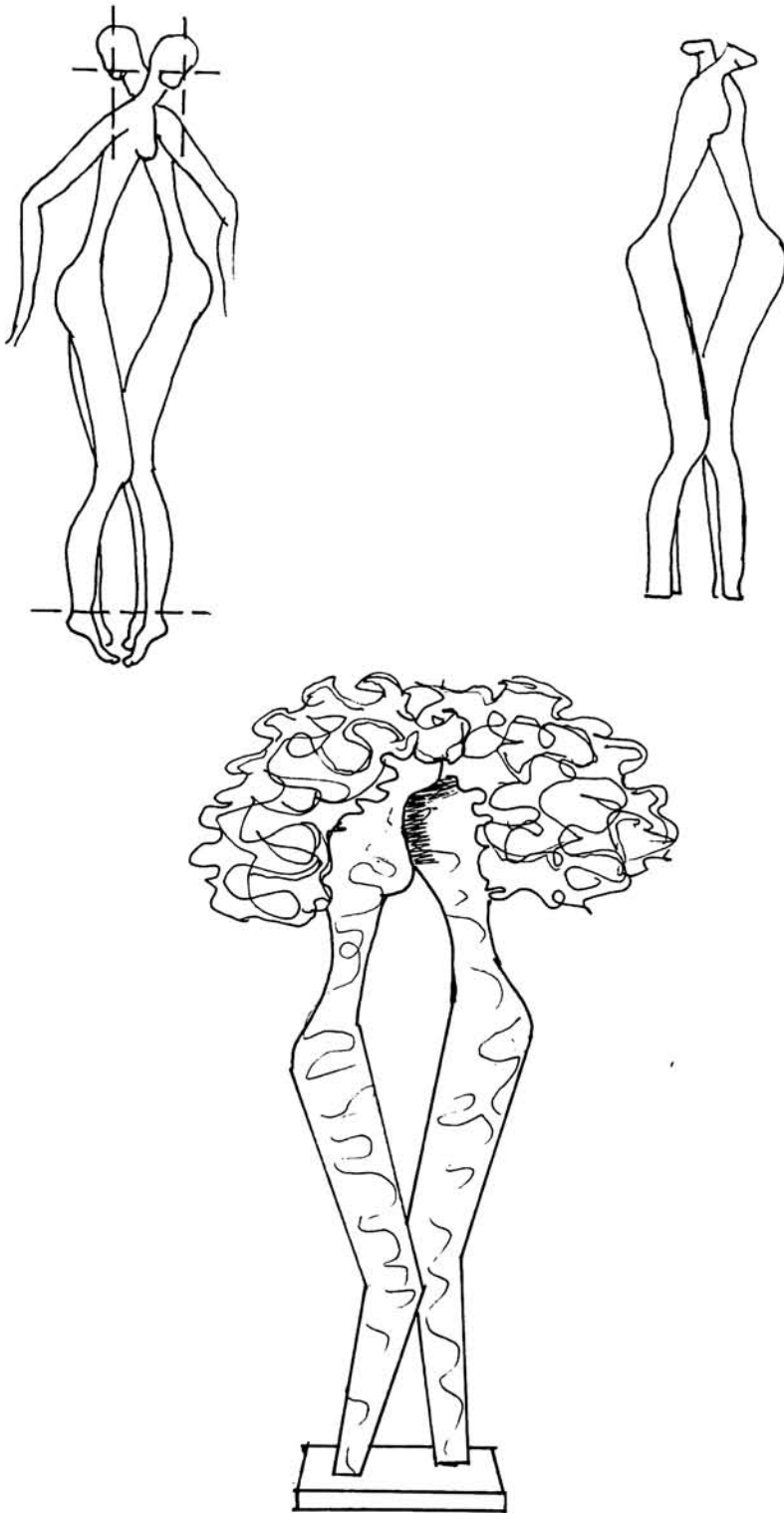
8. Sketch D



9. Sketch E



10. Sketch F



11. Sketch G

Barbara Chase-Riboud (American-Canadian) which combined metal and silk motivated me to choose contrasting the materials for my own work.⁴ From reviewing fiber arts I then found a need to introduce the basketry coiling technique into my work.

My last designing step was to review all of the researched information and interpret these ideas in my three-dimensional statements. I combined my theoretical statements, my a simplified human figure, and information from my fiber arts research to create the forms shown on pages 18 to 24

PRODUCING THE THESIS WORK

The production of my art work was long term and a demanding experience. From a total of 24 working weeks in this studio, I devoted almost 20 of them to the creation of my art pieces or visual statements. During this time I worked simultaneously, on seven pieces made in different media. Not all of the works were presented in my thesis exhibition. I will describe all of the procedures for creating the seven works, as well as the preliminary evaluation these forms. The first four procedures described in this section were used to complete the preliminary body of work. The next four procedures were employed to complete the final body of work.

⁴Irene Waller, *Textiles Sculptures*, London: Studio Vista, 1977, p. 43.

PROCEDURES

The creation of the light metal structures was my first procedure. These structures were made for the felt piece, coconut fiber piece, and burlap pieces. The metal structure for the felt work was simple. I first drew a life size pattern on paper and then cut the pattern out of hardware cloth and then hammered its borders into a folded edge (fig. 12 and 13, p. 27). I repeated this same procedure for the coconut fiber piece to which I then added steel wire for an additional structure.

The burlap piece structure was more complex. The lower structure was made from hardware cloth and the upper section was made from chicken wire (fig. 14, p. 28). The lower section used the previously mentioned hardware cloth and cement procedure (fig. 15, p. 28). For shaping the upper structure I pressed chicken wire onto a mannequin. To complete the form I attached both structures together with steel wire (fig. 16, p. 29).

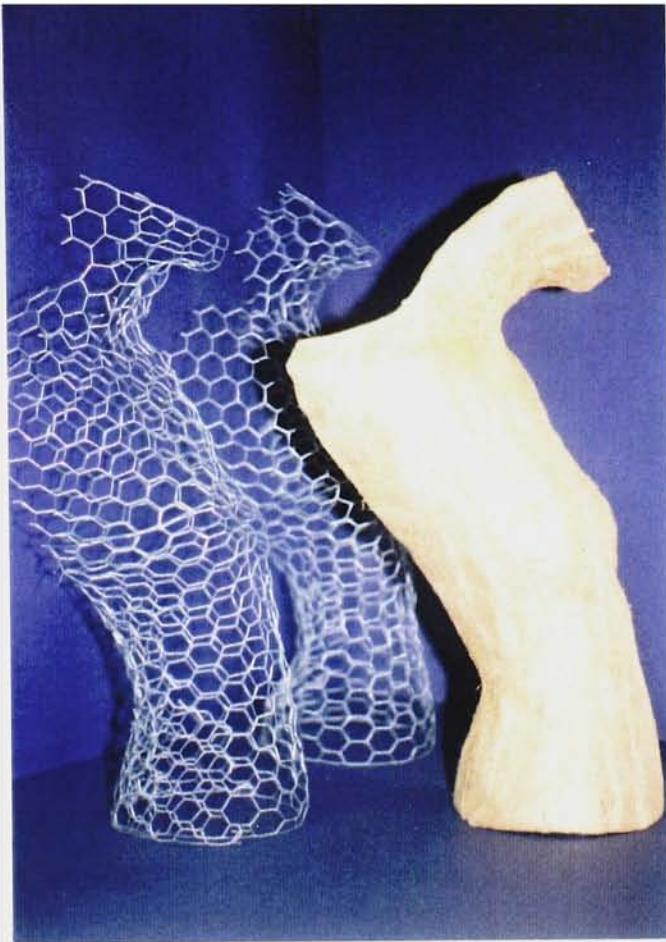
Producing felt imagery was my second procedure. For felt imagery, I dyed wool roving in different colors. The palette I selected was based upon my color samples. I then blended these colors during the carding process. From these, I created two wool compositions based upon my designs and the imagery I wanted to create (fig. 17, p. 29 and figs. 18 and 19, p. 30). The imagery I used was based upon one of my paintings. I laid out my compositions on a plastic screen and used a



12. Hardware Cloth Cutting



13. Hardware Cloth Bending



14. Chicken
wire
Structure



15. Cement
Pouring



16. Structure
Attaching



17. Wool Carding



18. Wool
Imagery



19. Wool
Imagery
Detail

paper pattern which factored in the shrinkage percent calculated in my early experiments. Each composition was created from eight layers of wool perpendicularly arranged. After creating the compositions the paper pattern was removed and the compositions were felted.⁵

My third procedure involved sheating the structures. I used life-sized paper patterns to cut out some of the materials and different adhesives to attach them to the structures. On the felted structure the sheating was created by applying layers of batting to both sides of the hardware cloth. This produce greater volume. I then sewed batting to the hardware cloth. The felted imagery was then secured over the batting surface with a heat transfer adhesive.

For the coconut fiber and burlap piece I used the same procedure to cover the structure. The coconut fiber was cut from a paper pattern and then glued to the hardware cloth surface with contact cement. The same adhesive was used for the burlap piece but long stripes of burlap were cut to wrap the surface (figs. 20 and 21, p. 32).

In a fourth procedure, the Raku process was used. Closely following my designs, I was able to create large pieces out of small parts (figs 22 and 23, p. 33). The large forms were divided into three sections. The paper patterns were used to determine the size and where the joints locations located for hand building the ceramic

⁵Ann E. Vickrey, *Felting by Hand*, California: Crafts Works Publications, 1987.



**20. Fiber
Gluing**



**21. Structure
Sheathing**



22. Ceramic Bodies



23. Ceramic Body Detail



24. Lineal
Pattern
Painting



25. Second Color Applications

bodies. Before the firing of the clay pieces, all of the joints were checked for proper fittings. Surface textures were create in the clay surface when the piece was leather-hard dry. After the pieces were bisque fired, I then glazed them and proceeded with the Raku firing.⁶ A generous layer of strong epoxy adhesive was used to attach the Raku fired pieces. The glued works were allowed to cure for 24 hours.

My fifth procedure was hand painting. Although I did some minor hand painting on some of my pieces for finishing, this procedure was mainly used for surface embellishments on the burlap pieces (figs. 24 and 25, p. 34). Decoration for the burlap works had four layers of black spray paint applied to each element. Next a lineal pattern was then applied with metallic acrylic paints. The patterns on these elements corresponded to the texture patterns on the Raku ceramic pieces. To achieve a comparable Raku color on burlap elements, two more layers of different colored metallic paints were painted on the fabric.

In my sixth procedure I addressed wire and cable coiling. As part of the designing process, coiled elements were an important feature in my fiber-ceramic pieces. For the wire and cable coiling procedure, a plastic wrapped wire and cable were used, to protect the yarns from metal oxidation. I made sure that the wire and cable thicknesses matched the thicknesses of the carved patterns on the ceramic pieces. For the wrapping of the wire and cable, I chose a series of synthetic yarns in different colors. With the use of an electric cone winder, I blended up to six different color

⁶Charlotte F. Speight & John Toki, *Hands in Clay*, California: Mayfield Publishing Company, 1994.

yarns to achieve one multicolored thread. This fiber blend corresponded to the Raku ceramic colors selected for my work. Before wrapping the wire and cable with threads, I bent them to the exact shape I wanted in order to represent the volumetric patterns on my ceramic pieces (fig. 26 and 27, p. 37).

The seventh procedure was metal treatments. I used copper wires of different gauges to complement the burlap figures. In order to achieve a coloration similar to the burlap pieces, I treated the wire elements with different materials. On one of the wire elements, I applied heat using a torch to change the metal coloration (fig. 28, p. 38). On the other two wire elements, I first applied a copper patina which changed the metal color. To intensify the resulting color, I placed the elements inside a plastic bag that contained a small amount of ammonia. This chemical caused color change. These wire were then sprayed with a clear acrylic to protect the final colored finishes (fig. 29, p. 38).

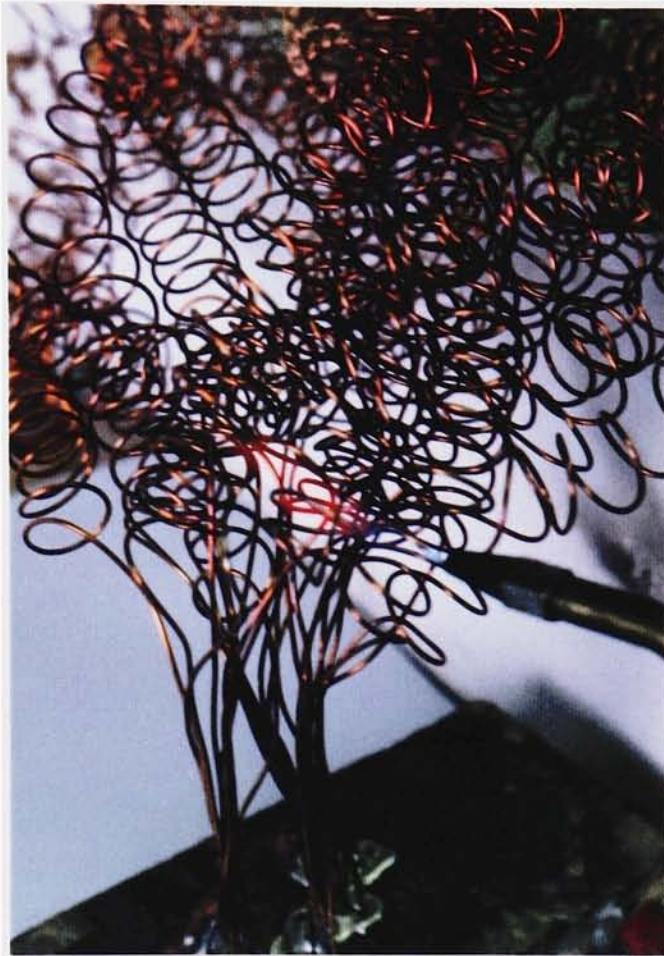
My last procedure was the final completion of the work. During this last stage of fabrication, I joined the ceramic-fiber pieces and burlap-metal pieces to their bases. Epoxy adhesive was the binder used (fig. 30, p. 39). Epoxy adhesive was also used to attach the coiled elements to the Raku ceramic bodies and to secure the wire elements to the burlap pieces (fig. 31 p. 39). Utilizing the same metallic acrylic paints from the hand painting procedure, I then covered all of the epoxy joints. Finally, I applied three layers of clear polyurethane to the surface of the burlap forms.



26. Coiling



27. Coiled Cable



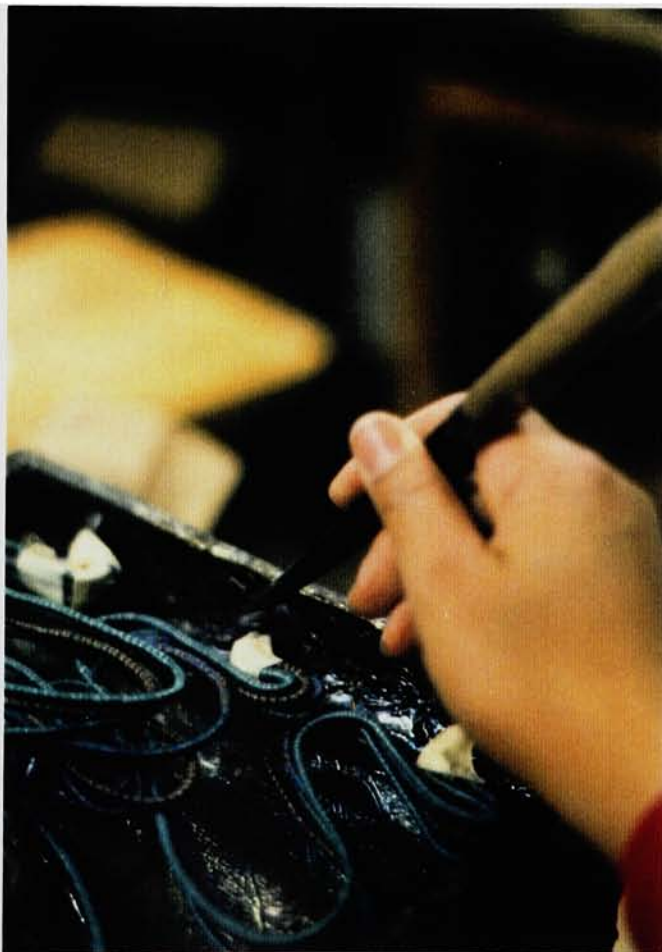
28. Copper Wire Color-
Changing



29. Copper Wire Surface-Finishing



30. Base
Attaching



31. Coiled
Element
Attaching

A PRELIMINARY EVALUATION

The preliminary body of work represented the early results from my fabrications. This evaluation refers to work shown on pages 41 and 43. and corresponds to the first 12 working weeks of this thesis. While some of these pieces were not included as part of my thesis exhibition, they do show my thesis evolution. These preliminary works were helpful in making a final selection of works which best represent my concept and visual substantiation of my thesis statement.

FELT PIECE

This untitled mobile felt piece is 28 1/2 inches wide by 55 inches high by 1 inches deep made from hardware cloth and wool. The shape is a cut inverted triangle which I obtained from my human figure simplification. The imagery on this piece is a group of simplified dancing figures repeated on the front and back. The piece was a design based on the movement and motion observed in dance. In this piece movement is represented by dancing figures and motion by the actual movement of the piece (fig. 32, p. 41).



32. Felt Piece



33. Coconut
Fiber
Piece

COCONUT FIBER PIECE

The coconut fiber piece untitled is a wall hanging which measures 29 inches wide by 63 inches high by 5 inches deep. It was made with coconut fiber, hardware cloth, and burlap. This piece was formed by a group of eight similar triangular elements, suggesting a playful dancing figure that seems to flow, across the stage. This piece captures the attitude of a dancer released by music. The dancer's body was segmented: its parts were shown on each triangular elements on a lower recessed surface level. This piece was based on feelings and attitudes in dance. For this evaluation I presented my coconut fiber as a piece in progress (fig. 33, p. 41).

BURLAP PIECE

My burlap work was an untitled work in progress statement at this time, since I had worked on only one basic shape. The work showed a stylized human figure. This piece was initially based on relations, images and forms in dance. Producing my then redefine theoretical, I continued developing the figure further and presented the finished statement in my Masters in Fine Art thesis exhibition (fig. 34, p. 43).



34. Burlap
Piece



35. Raku
Ceramic
Bodies

RAKU CERAMIC BODIES

The Raku ceramic bodies were based on relations, images and forms in dance. These works were presented as variations on my triangular shapes which stylized the human figure. At this point the forms had already been fired; therefore, as in the burlap piece, I decided to work these pieces to their final stage of completion. They were presented in the thesis exhibition at Rochester Institute of Technology (fig. 35, p. 43).

FINAL BODY OF WORK

I chose only five finished pieces for presentation in Bevier Gallery thesis exhibition. Four of the works selected were from a prior body of work; one burlap piece was added to completed the group statement. This group of mixed-media sculpture shown on pages 46 to 50. represent my particular view of "The Dance-Dancer Relationship" as my interpretation of a theoretical statement to a visualized.

My sculptures combined interesting features which in each piece presented a contrast of materials. The sculptures "Inner Dance" and "Synchrony"

were made from burlap, copper wire and wood (figs. 36 and 37, p. 46 and 47).

"Dance Illusion #1", "Dance Illusion #2", and "Dialogue" were made from Raku ceramic, coiled wire and cable, and wood (figs. 38, 39 and 40, p. 48, 49 and 50).

They all shared unifying features of color and texture. As a total statement, my sculpture presented a contrast in forms, but their abstract character linked them as cohesive group.

The symbolic and physical esthetics of the sculpture strongly complemented and supported my views on dance forces as energy. This energy is represented within my sculptures by using wire elements, texture on ceramic forms, and painted patterns on burlap surface. Ceramic and burlap forms represented the dancer. The dancer transformation by the forces of dance is represented by a metamorphosis of the dancer figure transposed into a basic abstract form.

In my experience as a dancer, I have felt that dance and the dancer while performing, become a unified entity. The relationship and transformation mentioned is a perceptive phenomenon. It is felt and comprehended, but it can not be seen with our eyes. This phenomenon: the metamorphic momentum of dance and dancer is what I have attempted to encapsulate in my work.



36. Inner Dance

Painting, sculpting; burlap, metal screen, copper wire;
12" wide by 81" high by 15" deep



37. Synchrony

Painting, sculpting; burlap, metal screen, wood, copper wire;
33" wide by 64" high by 24" deep



38. Dance Illusion #1
Raku firing, modeling, coiling; clay, cable, synthetic yarn;
14" wide by 49" high by 12" deep



39. Dance Illusion #2
Raku firing, modeling, coiling; clay, wire, synthetic yarn;
10" wide by 47" high by 14" deep



40. Dialogue

Raku firing, modeling, coiling; clay, wire, synthetic yarn, wood;
9" wide by 22" high by 12" deep

CONCLUSION

Making "The Dance is in The Dancer as The Dancer is in The Dancer" a reality fulfilled my objectives proposed in this thesis. This body of work is entirely artistically oriented. It is three dimensional and reflects my personal view point of the dance-dancer relation. Framed within the nonliteral dance concept, my work reflects nonliteral dance characteristics. For example, my sculptures are abstract, concerned with images and forms that can be communicated through the senses, and focused upon experiences not immediately understandable. While working on my art work, I did extensive research with techniques and materials which would be easily reproduced in my country, Panama.

Producing my art work was an exciting, demanding and an evolving process. Every new learning experience related to materials, techniques or problem solving generate an on going feeling of excitement. The materials and techniques required extensive experimentation, long hours of work, and patience. Applying new knowledge to my designs and producing the refined ideas was a continuous process. Some of my design choices were not compatible with the media that I had selected. Looking for different solutions for my art pieces kept my search active. Accepting change was important for the fabrication of this body of work.

While working on my pieces, my interest in others techniques and media emerged. Some of these techniques were basketry and paper making. For future works, I am interested in investigating cotton rope, jute, reed, paper fibers and paper

pigment. I would like to continue my personal direction in mixed-media fibers to create three dimensional art work.

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